Third Quarter, 1989

Vol. 46, No. 3 Whole No. 183

ISSN-0014-0848

The Essay-Proof Journal

Devoted to the Historical and Artistic **Background of Stamps and Paper Money**



In Memoriam Dr. Glenn E. Jackson 1906-1989



Official Journal of The Essay-Proof Society

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Journal

Vol. 46, No. 3

THIRD QUARTER 1989

Whole No. 183

Published Quarterly by the Essay-Proof Society Affiliate #159, American Philatelic Society

Editor

Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549

Subscription Rate \$20.00 per year in advance Back numbers are available from the Secretary. Price on application.

Advertising Rates Advertising should be addressed to the Editor

Forms for new copy are closed on January 15, for the No. 1 issue, April 15, for the No. 2 issue, July 15 for the No. 3 issue, and October 15 for the No. 4 issue.

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In Memoriam Dr. Glenn E. Jackson

Glenn E. Jackson, D.D.S., president emeritus of The Essay-Proof Society, died in Watertown, Connecticut on July 14, 1989 at the age of 83, after suffering a massive stroke. He had served as president of the Society from 1967 to 1987, when he assumed emeritus status. His hobby interests straddled the two worlds of philately and numismatics, since his great passion was the art of steel intaglio engraving as practiced in the 19th and early 20th centuries in bank note and postage stamp production. His collection featured many unique works of art created in the process of security printing and was the basis for the numerous articles and reports he compiled for THE ESSAY-PROOF JOURNAL. Biographies of famous artists and engravers were his literary specialty. Before becoming so heavily involved in it, he also formed a noteworthy collection, based on thirty years of personal research, of the famed Waterbury, Connecticut fancy cancels.

Dr. Jackson—An Appreciation

by BARBARA R. MUELLER

Y ASSOCIATION with "Dr. J." began in 1967 when he succeeded the late Dr. Julian Blanchard as president of the Society. The contents of the JOURNAL from that time forward are evidence of the diligence he exercised as president. In addition to the many articles which bear his byline, he was involved with numerous reprinting projects and furnished the raw material, as it were, for others to write up. Although his health had been precarious and declining for many years, he retained his enthusiasm for the essay-proof hobby to the very end. Indeed, he had discussed an article for the JOURNAL with me just one week prior to his death.



Still hard at work on essays and proofs at the age of 83, Dr. Jackson was "snapped" by Walter Allan in January 1989.

Dr. J. had a gift of serendipity; he seemed to be able to discover unique essays, proofs, vignettes, and bank note company memorabilia with comparative ease. His friendship with the late Thomas F. Morris, Jr. enabled him to acquire and then display the many "uniquities" from the Morris archives. Moreover, through his wife, who was descended from the family of pioneer New England engraver Vistus Balch, Dr. J. tracked down still more museum-quality artifacts.

These interests provided surcease for him from heavy family responsibilities, which he bore with patience and grace. Always amiable and kind and blessed with a dry, pixie-ish sense of humor, he was a delightful companion to all his friends and acquaintances. The hobby and the Society have, indeed, lost a stalwart supporter.

In his memory, in this issue of the JOURNAL, we are printing articles on the last lot of material he submitted for write-up as well as photographs from Society files and a very recent picture taken by Walter Allan. I am sure that all members of EPS will join me in offering condolences to his family, especially to his daughter Gay. She has lost a wonderful father and we, a wonderful friend.

Memorials to Dr. Jackson

The EPS wishes to acknowledge the donation of one hundred dollars in memory of Dr. Glenn Jackson by Ronald Horstman of St. Louis. It will be used to defray expenses connected with the publication of the final articles based on the Jackson collections.



EPS old-timers at the Collectors Club: Seated, L. to R., Sol Altmann, Ken Minuse, and Dr. Jackson, pointing to an essay. Standing at left, Fred Schueren, and at right, Thomas F. Morris, Jr. All but Mr. Schueren are now deceased.

Remembrances of Dr. Jackson

by GENE HESSLER

N Bastille Day, 1989, we lost one of the giants of our hobby—Dr. Glenn E. Jackson. Dr. Jackson was a native of Nebraska. After graduating at the top of his class from the College of Dentistry at the University of Nebraska, he served his internship at Grasslands Hospital in Valhalla, NY. He then began a lifelong practice in Connecticut.

Dr. Jackson retired about 1980; this gave him more time to devote to his interest in bank note engraving and engravers. He pursued his hobby as he did his profession as a dentist, with honesty and sincerity. Each patient was important to Dr. Jackson; he took great pride in his practice.

Dr. J., as he was affectionately called, was initially drawn to philately as a representation of intaglio engraving. However, when he became aware of the larger format on which the bank note engraver had to express himself prior to 1928, Dr. J. knew he had found the path to follow. At that time he disposed of most of his stamps and related material and concentrated on the mysteries of intaglio security engraving.

His exhibits were a feast for the eye and mind, and were an education for those who had the good fortune to view them. These exhibits brought Dr. Jackson first place awards time after time. He followed the path of Dr. Julian Blanchard, who pioneered the study of bank note and stamp proofs and their designers and engravers. The name of Dr. Glenn E. Jackson is almost synonymous with the Soci-

ety of Paper Money Collector's annual Julian Blanchard Award, presented for an exhibit that displays material of this type. Exhibits that include unique original art work and rare proofs of issued and unissued designs are impossible to beat. He attended every Memphis International Paper Money Show, including the one in 1989, and, with the exception of the past two years, exhibited at each. And Dr. J. was always delighted to talk about the pieces in his exhibits and explain anything to anyone. He was a collector in the absolute sense of the word.

With his diverse background and knowledge, Dr. Jackson was the perfect choice as president of The Essay-Proof Society, an organization that, through its publication *The Essay-Proof Journal*, is "Devoted to the Historical and Artistic Background of Stamps and Paper Money." During the years of his leadership there was seldom an issue of *The Essay-Proof Journal* that did not include an article by Dr. Jackson; he believed in sharing his knowledge. Researchers who are fortunate to have access to the scholarly *Essay-Proof Journal* will continue to benefit from the articles by the good and kind Dr. J.

Dr. Jackson preferred to examine actual engraved material rather than rely on what others said in books. He was a personal friend of the engraver John Hay; Thomas Morris, Jr., son of designer Thomas F. Morris; and the son of engraver Elie Loizeaux. From these gentlemen he was able to acquire specific items, or at least examine rare, if not unique, engraved material. Dr. Jackson played an important part in recording the history of bank note engraving. He knew much about many engravers, but he had a special affinity for John W. Casilear, designer and engraver.

From the day we first met about 20 years ago, I knew there was something remarkable about this man. For a decade or more, when he made his monthly trip to New York City to attend the meeting of The Essay-Proof Society, we had lunch together. My general interest in numismatics became specialized as a result of that friendship. Without realizing it I began to share his passion for security engraving and for those who were part of the tradition of the art in America. For my interest in this specific *genre* I can honestly say that Dr. J. was my mentor. Others have also been affected by his enthusiasm.

On the list of those who have made major contributions to our hobby, the name of Dr. Glenn E. Jackson is prominent. His gentle manner will be remembered by those who were fortunate to have known him. Dr. J. will be missed, not only by his two surviving daughters, but by the collecting fraternity as well.

"Olive"

An American Bank Note Co. Vignette from the Dr. Glenn Jackson Archives

reported by BARBARA R. MUELLER

Among the many vignettes produced by 19th and early 20th century security printers to meet advertising demands in a sentimental age is the charming representation of a young girl titled simple "Olive." Done in a romantic style by an unknown artist/engraver, it found use on several intaglio advertising pieces, including a trade card, $3\frac{1}{4} \times 2\frac{1}{8}$ inches, for the Spiral Hair Pin Co. of New Haven, Connecticut. Indeed, Olive seemed to be in need of a few hair pins! This card was printed in a striking sky-blue-waters color. Note the words "Trade Mark" above her head.



The "Olive" vignette alone.



"Olive" on a trade card for a hair pin concern.

In spite of this, Olive showed up on a bigger advertising piece or perhaps a letterhead of a New York cigar distributor, R.C. Brown & Co. She shared equal billing with a wide-eyed owl beneath a crescent moon. But of greater interest to collectors is her presence on a $7\frac{1}{4} \times 5$ inch sample of Crane & Co's bond paper, thickness no. 25, Crane's being the long-time supplier of paper for U.S. currency.

In all three uses, the ABNCo. imprint is prominently displayed. It seems that the firm probably produced both the Crane and the hair pin company pieces in their entirety because of the positioning of the imprint. On the cigar piece, the imprint is kept very close to Olive only, so the origin of the rest of the piece is debatable. The cigar piece, incidentally, is dated 1882.



"Olive" on the cigar distributor's piece.



"Olive on the sample of Crane & Co's bond paper.





John W. Kensett

Famous American Landscape Painter Proves His Mettle as Bank Note Engraver

John W. Kensett of the Hudson River School

by DR. GLENN JACKSON

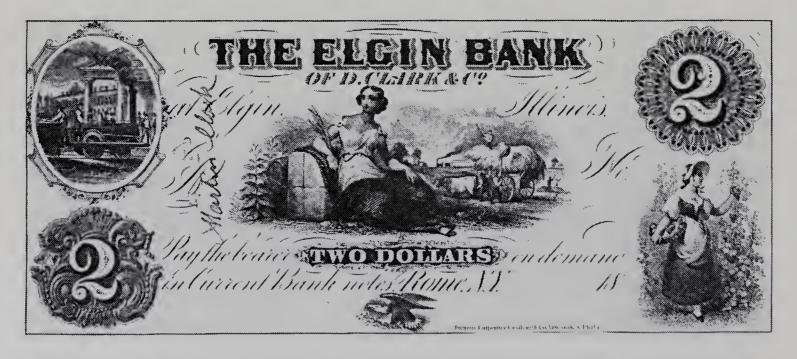
FICIONADOS of the fine arts usually look down upon that branch of intagio engraving known as bank note engraving, calling it a "trade" rather than an art, claiming that it is mechanical in nature. However, several important American artists of the 19th century who made their reputations as landscapists also did bank note engraving early in their careers and sometimes at later points to prove their mettle in what they believed was a true art.

Such a man was John W. Kensett, a Connecticut-born landscape artist of the "Hudson River School." A contemporary and friend of such giants as Asher B. Durand and J.W. Casilear, whose names are much more familiar to stamp and paper money collectors, he is known to have produced at least one engraved vignette that found use on a Toppan, Carpenter, Casilear-produced bank note (or essay for a note).

A signed-in-pencil proof of this sentimental depiction of a young girl gathering some sort of fruit or flowers from a tall plant is in the Jackson collection and is illustrated here. Kensett was not known for such a genre and it may be that he did this rather pedestrian piece while apprenticed to learn the engraving "trade."



Only known vignette engraved by John W. Kensett for use in bank note production. Signed by the artist in pencil.



The Kensett vignette used on an unissued or essay note of The Elgin Bank of D. Clark & Co., Elgin, Illinois, and printed by Toppan, Carpenter, Casilear & Co., New York and Philadelphia.

Born March 22, 1816 in Cheshire, Connecticut, John Kensett was the second of six children of the English engraver Thomas Kensett, who came to America four years earlier. He took his first lessons in intaglio from his father and his uncle, Alfred Daggett of New Haven. According to the *Dictionary of American Biography*, he went to New York to work for the "American Bank Note Co." for two years and there made the acquaintance of Durand and Casilear. This American Bank Note Co. would have been one of the predecessor firms of the "Association" of 1858 and the "Consolidation" of 1879, of course, for Kensett left at the age of 22 to spend the next seven years studying in England, France, Germany, Italy, and Switzerland.

After establishing his style during that period, he returned to America and became the most prosperous of his contemporaries. Painting American scenery in the Catskill and White Mountains as he found it, working mainly from drawings and sketches rather than directly from nature, he delighted in creating beautiful, luminous skies and autumn and sunset light. He became a National Academician in 1849 and ten years later was appointed by President Buchanan to the Art Commission supervising the decoration of the Capitol Rotunda. In that capacity he advocated native American artists rather than the Italians who were eventually selected to do the murals.

Kensett died in 1872. A year later the paintings left in his studio sold at auction for \$150,000. Thirty-eight of his works were given to the Metropolitan Museum of Art in New York City by his brother Thomas. The Corcoran Gallery in Washington, D.C. has his "Lake George" and a view of the Genessee River.

Reference:

Dictionary of American Biography, Vol. X, New York, 1933, Charles Scribners' Sons.



American Bank Note Generic Postal Stationery Essay

Shown here is an item from the Dr. Glenn Jackson archives which seems to be a sort of generic essay or solicitation sample prepared by the American Bank Note Co. for use on postal stationery. It is in a most attractive rose color, with deep embossing. Perhaps a postal stationery specialist will recognize the general format and be able to attribute its eventual use, if any.

ABNCo. "Samples" Derived from Experimental Revenue Essays

reported by BARBARA R. MUELLER

ORE new information about the American Bank Note Company's various "sample" essays keeps turning up in the Dr. Glenn Jackson archives. The latest is the discovery of an unusual "cover" bearing three such examples evidently cancelled with authentic strikes of the New York Station A duplex postmarking device. This must have been an effort to demonstrate how these samples would appear when cancelled.

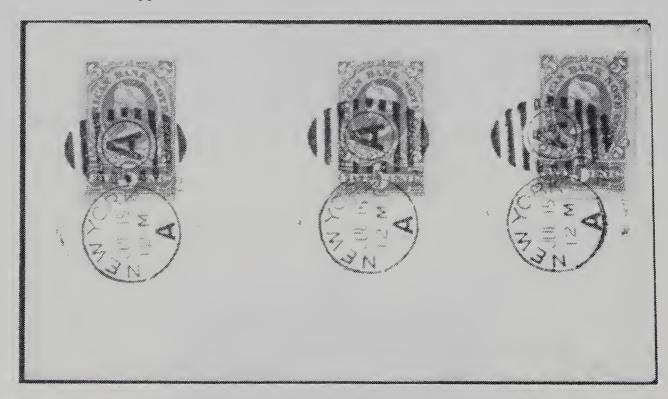


Fig. 1. The "cover" with three postmarked copies of the Coupon sample.

The entire "Liberty Head" family of essays/samples derives from true essays prepared for U.S. internal revenue stamps. Those are listed in George T. Turner's *Essays and Proofs of United States Internal Revenue Stamps*, published by the Bureau Issues Association in 1974. He listed them as "general revenue essays," Essay types 1 and 2, all inscribed UNITED STATES INTERNAL REVENUE. American Bank Note, failing to get a contract for the revenues, then utilized the Liberty Head concept to create what Turner called "samples"; he included them in his catalog "because portions were used in preceding designs." The samples have the inscription AMERICAN BANK NOTE CO.'S STAMP on some versions as shown here, and COUPON plus the denomination in numerals and words on the version applied to the envelope.

That envelope is white, $5\% \times 3\%$ inches, and on the back flap is a colorless embossed circular seal with AMERICAN BANK NOTE CO. around the perimeter and NEW YORK in the center. The samples on the envelope are orange; others off cover known to Dr. Jackson are mauve, violet brown, and deep blue. Some are on card and others on gummed paper.

Other off-cover variations of the Liberty Head samples, all listed in Turner, are also shown here. They come in attractive bicolor combinations, but up to this point are not known "on cover."

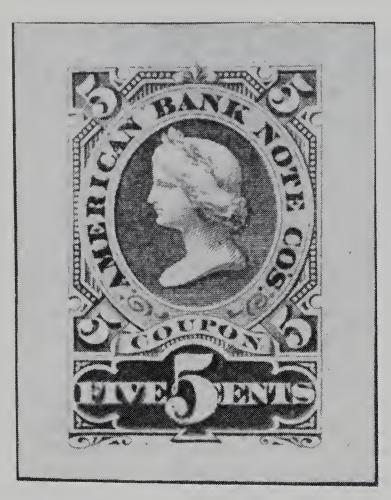


Fig. 2. The ABNCo. Liberty Head "Coupon" sample (enlarged) as used on the cover $(2\times)$.





Fig. 4. The Liberty Head in oval surrounded by a surface printed background of simulated white line engraving and repeated numerals "25" (2×).

Fig. 3. The Liberty Head in oval inscribed "STAMP" $(3\times)$.

Destroying Old Postal Card Plates

At one point it was easier said than done.

by JAMES H. BRUNS

Curator, U.S. Postal History and Philately National Philatelic Collection

HE customary way in which used or obsolete postal card plates were destroyed shortly after the turn of the century was to melt them down. The rendering of those plates crafted by private contractors was carried out in the furnaces at the Washington Navy Yard. A number of early die cancellation and destruction reports, covering items destroyed between the 1870s and 1920s, are housed in a Post Office Department file held by the National Philatelic Collection.

But, when it came to postal card plates produced by the Government Printing Office, which took over the task of printing of postal cards in 1910, the melt-down was easier said than done. The process became mired in a bit of a territorial battle.

In 1911, for example, a jurisdictional dispute erupted between the Post Office Department, the Bureau of Engraving and Printing, and the Government Printing Office over the destruction of obsolete plates. The disagreement focused on 505 Number 4 McKinley 1¢ postal card plates. These nickel-coated plates were shipped to the Navy Yard early in March 1911 by the Government Printing Office in a semi-melted state. The receipt of the plates in this condition created concerns among the four-man-team which was charged with overseeing the destruction of the plates.

On March 16, one team member, W.B. White, who represented the Post Office Department, advised Postmaster General Frank Hitchcock by letter that the 505 McKinley plates were not properly destroyed by the Government Printing Office. According to White, both he and the representative from the Bureau of Engraving and Printing were alarmed at the condition of the plates. He informed Postmaster General Hitchcock that in the opinion of the Bureau, the plates could easily be reconstructed so that postal cards could be made from them. In his letter White stated, "I personally saw several of the plates which were apparently in perfect condition."

Officials at the Bureau of Engraving and Printing told White that the Government Printing Office lacked a furnace capable of generating sufficient heat to melt the nickel which was used to face the postal card plates.

Armed with this information, White suggested that the Post Office Department turn the entire matter of the destruction of postal card plates over to the Bureau of Engraving and Printing. This did not sit well with officials at the Printing Office. They wanted some degree of control over the destruction process so that they could save the metal for possible re-use.

As it was, the Government Printing Office had made some concessions concerning the destruction process. They had agreed to allow a representative from the Treasury Department to witness any plate-rendering done on their premises. This had occurred on October 11, 1911, in the presence of G.B. Young, the custodian of dies, rolls and plates from the Bureau of Engraving and Printing. At that time it was Printing Office personnel who acknowledged that the melting process could not be safely carried out there in the future because of melting problems. In fact, that was precisely why the 505 McKinley postal card plates were turned over to the Treasury Department for destruction at the Navy Yard in the first place.

When the destruction problems became apparent in October 1911, M.W.P. Zantzinger, the Post Office Department's postal card agent, recommended that thereafter all old postal card plates which were to be destroyed would be sent to the Navy Yard. This seemed to be the ideal solution, one that was acceptable to low level officials at the Government Printing Office and the Bureau of Engraving and Printing.

(Continued on Page 135)

Essays, Proofs, and Special Printings Germany 1849-1932

Definition of Terms and Description of Types

by PETER U. THEUSS ©1989 Peter U. Theuss (Continued from Journal 182, Page 72)

(Note: The reader will note a discontinuity in figure numbers, i.e. a jump from Figure 3 to Figure 19 to Figure

10, etc. It is due to the fact that this study, as defined in Journal 179 at the outset, is an adaptation of the introductory section of the author's forthcoming catalog of the material defined and the numbering sequence was planned to be relevant to the entire book. However, this anomaly does not diminish the usefulness of the research on classifications and printing methods. BRM)

G. Specimen with Appropriate Marking

3. Receiving authority marking (continuation from p. 72, EPJ 182)

The Italics of Rhodesia are known in two types which M. Samuel describes as R. 3 (c. 1903) and R. 4 (c. 1907); they are found on German colonies issues of 1898 and 1905 respectively, which indicates an earlier use. The Natal overprint (Samuel NA2, c. 1902–1908) is known on German colonies issues of 1893–1905; it is also reported on official stamps of Württemberg which are unlikely to have been distributed to foreign postal administrations in general and overseas in particular.

The blue hand overprint ULTRAMAR without serifs in small capitals is assumed to have been used by the Portuguese postal administration in Lisbon for UPU-samples to be distributed to the colonies. Whether such overprint was legitimately used on foreign sample stamps has yet to be established. It is generally suspect (Samuel and Higgins, p. 149), while the overprint on German samples appears to be a fabrication, as it is found on pieces which were not likely distributed to foreign administrations. Known are postal cards of Württemberg, 1900, 2pf-value (the reduced rate for local city/district mail only); Germany 1900, 10pf and 10+10pf with a printing date "300" (March 1900) which were not issued; as well as domestic money orders of Germany 1900, 10pf and 20pf. (For money orders with foreign destinations a special form without value imprint was used since 1879!)

The origin and official nature of other specimen-overprints or MUESTRA (Mexico) has not yet been established.

Supplementary Information

Figure no. 87 (p. 67, Journal 182) depicts a British Post Office circular with two messages which are headed by different Royal Arms. While the content of the Arms is defined by the College of Heralds, the style of presentation could be varied within the confines of the College description; a standardized treatment of the Royal Arms was in effect only since 1902. The simultaneous use of two different types is probably due to each having been available only in one die.

A postage stamp marking of "WERTHLOS." as a diagonal handoverprint is known in two sets on stamps of the issue 1875/80, nos. 36-42. One set, mounted on plain paper, was offered at the Köhler auction, Wiesbaden 1925; the other set, mounted on an album-like page with German/English headings and shortened on all sides, was offered at the 113th W.A. Fox auction, New York, 1977. The assumption that the overprint was officially applied to mark stamps used for instruction purposes



Fig. 97. Private overprint on Germany 1875/80, Nos. 36-42.

appears not to be justified; the different condition of the sets seems to indicate that they were rather more likely privately produced (Figure 97).

H. Reprints

Early issues of old German states were frequently reprinted under different authorities from original or new dies for various purposes of the archives and postal museums, to support philatelic research and exhibitions, and to meet collectors' demands. Not all "new printings," however, have the same philatelic significance and value, and differences in ownership and kind of die used are recognized as types.

New printings are produced by the issuing authority (OFFICIAL), a succeeding authority after amalgamation (SEMI-OFFICIAL), or a private person who legally owns the printing forms (PRI-VATE). A further differentiation takes into consideration the kind of die from which the new printings are produced; unaltered original dies are used for a "reprint" (NEUDRUCK), while repaired original or altogether new dies are used for a "reproduction" (NACHDRUCK).

Official new printings are sometimes produced from smaller printing forms and/or with wider or narrower spacing of dies. They differ also from the issue, and, if repeatedly done, from each other, in the color and paper as well as in the gum and mode of separation or the absence of same. The basic issue colors were mostly reproduced in a different shade, but in response to collectors' wishes some authorities also made them available in so-called phantasy colors (or papers). The printing was done generally after the validity of an issue had expired; however, in some instances they were produced before expiring, and a postal use was, with the connivance of the postal administration, possible.

Not a "reprint" (NEUDRUCK) are late emissions of a current issue to meet the unforeseen demand by post offices, even though the regular production of such stamps may have ceased and the printing of a new issue had commenced.

Private reprints from legally acquired forms sold by the authority were generally produced in commercial printing plants and only occasionally by a state printing works which accepted outside printing orders. Reprints from forms which were acquired—or used—illegally are considered to be forgeries, while impressions from privately manufactured forms for sale to collectors are forgeries or, if identified as such, a facsimile of an issue.

Old essay dies were on some occasions used by the authority to produce new impressions in conjunction with the preparation of a new issue, when a previously not-accepted design was once again taken into consideration.

The definition of "reprints" changed over the years by recognizing increasingly more criteria. An early description was proposed by C. Lindenberg, which was discussed at the Germania-Ring meeting of 1901 in Hannover:

"Reprints are all new prints of a postage stamp in various colors from the original form, after a new design had been accepted and its printing commenced. The old stamp, however, may still have been valid."

A somewhat different description was suggested by Dr. May and accepted at the Germania-Ring meeting of 1910 in Gotha:

"Reprints are impressions of postage stamps, produced by using the original form at a time, when the manufacture of such stamps for postal service had been terminated."

The Michel *Deutschland-Spezialkatalog 1987* recognized the different conditions of the form used and provided a definition which can be summarized as follows:

Reprints are from unaltered (Neudruck) or altered (Nachdruck) original forms produced by the authority after the validity of such stamps had expired.

The definition of various types of "new printings" in the German Essay Catalog is based on the real and intrinsic differences that can be found:

Official new printings are produced for a specific purpose as a "reprint" (NEUDRUCK) from unaltered original dies, or as a "reproduction" (NACHDRUCK) from altered original or new dies; they were generally produced after, in some instances before, the validity of such stamps had expired.

Semi-official new printings of the two types are produced by a succeeding authority which took over the forms from an authority that had ceased to exist.

Private new printings of the two types are produced from forms which had been legally acquired from an authority; the printing was done generally by a commercial printer, in some instances by a state printing works. The latter are also considered to be "private reprints" because the status of the printing form owner and not of the printer is the determining factor.

I. Facsimile

The reproduction or imitation of a stamp which duplicates an original as nearly as possible without precluding some variation is a facsimile. If such pieces are not identified as such and used with the intent to deceive, they are called counterfeits or forgeries. They were produced in the early decades of stamp collecting to augment packets of classical stamps and are used now for illustrations and frequently as emblems on private postal stationery and other printed matter. Facsimiles can be recognized by the different printing method, variation in the design, and size of the display, as well as color and paper.

J. Private Drawings and Essays

Issues which did not enjoy great popularity were the cause for private initiatives to develop a new design in a different style or a more contemporary motif. While isolated attempts were made by individual artists, such efforts were mainly organized by societies and institutions.

Competitions were held in 1908 by the Dürer-Bund society, in 1913 by the Berliner Briefmarken-Zeitung on the occasion of the 25th year of the reign of emperor Wilhelm II, in 1917 by the Württemberg State Museum in Stuttgart, and in 1918 by the newspaper *Münchener Neueste Nachrichten*. The proposals were not accepted by the authorities and only rarely was a design used subsequently in modified form for other official trials (Figure 98). Besides submitting drawings, some artists displayed their creations also as private essays, mostly in letterpress printing (Figure 99).

A private initiative also led to the creation of unofficial overprints for a particular purpose, e.g. the overprint "A S R" in a circle on Württemberg official stamps and stationery in 1919 was proposed for use by the local "Arbeiter und Soldaten Rat" (workers and soldiers committee) (Figure 100).

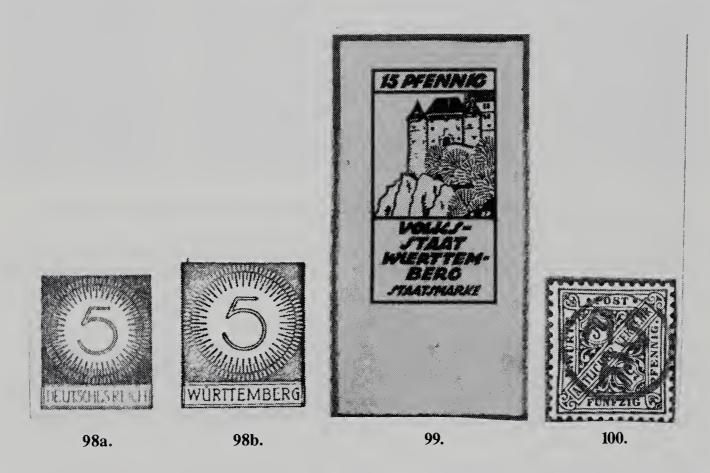


Fig. 98. Drawing (a) submitted for the competition of the Württemberg State Museum in Stuttgart, 1917, and official essay (b) of the modified design with inscription WÜRTTEMBERG, printed on different papers including with watermark No. 192 (circles) of the issue 1920.

Fig. 99. Private essay (20×37 mm) for the last issue of official stamps for Württemberg, c. 1919.

Fig. 100. Private overprint on official postal stamps and stationery of Württemberg, 1919.

K. Machine Proofs (Press Trial and Efficiency Samples)

The development of new production methods required trials for which special printing forms were used. The stamp-like designs without country inscription were produced by the printing works (without value indication) or the machine manufacturer (with value indication). Commercial printers occasionally produced on their own initiative production samples of postal stationery items to demonstrate the efficiency of available machines and skills.

BADEN

Sample of stamped envelope

Stamped envelopes for Baden had been produced by the Prussian state printing works since 1858. The Baden postal administration desired in 1865 to turn the production over to a local firm, and the printer Eberle was asked to submit trial proofs to demonstrate the efficiency of the firm. Printing materials as well as the die for the 18kr-envelope and forms for the corner overprint were supplied by the administration.

MPr. 1. Value imprint in upper right corner, 146×83 mm, white paper, so-called "German" embossed seal on flap, long gum, 18kr dark carmine.

BAVARIA

The lithography stamps of 1911 were not quite satisfactory and consideration was given to using a different process for a future issue. Prof. Emmerich, head of a teaching and experimental institute for printing techniques in Munich, recommended at the beginning of 1912 the use of photogravure and suggested that the local firm of Bruckmann should submit press trial proofs. The firm had installed a photogravure machine in 1900 and in 1904 bought a small reel-fed press invented by the Austrian Theodor Reich and built by John Wood in England.

In 1909/10, Bruckmann took the initiative and tested the photogravure press for the production of postage stamps, using for this purpose a design similar to the U.S.A. 5¢ Washington regular of 1908. The sample requested by the authority, however, was produced in early 1912 in the design of the Prinz Regent on a sheet-fed press. After the Prinz Regent's death in December 1912, printing forms with the portrait of King Ludwig were manufactured and new press trials on the sheet-fed press produced.

The gravure pattern for the press trials differs from the issue. The photogravure printing of the private trials shows the groundwork in an irregular pattern because the model did not have sufficient halftone areas. A similar irregular pattern can be found on one of the earliest Bruckmann art-printings, where the screen of crossed lines can be recognized in the lightly shaded areas while the darker parts appear unstructured (Bruckmann A.G., "In Praise of Beauty," by Alois Kolb, in *Die Kunst* 1906/07). Trials of the photogravure sheet-fed press have a screen with more pronounced crossed lines, while for the issue a special process seems to have been employed, which gives the appearance of a dot-pattern.

Other press trials in flat plate photogravure were produced in September 1913 by Münchener Graphische Gesellschaft Pick & Co., and a letterpress trial was submitted by Brend'amour, Simhard & Co., München, at about the same time.

The first photogravure press trials for the production of stamps were made by the firm on its own initiative around 1909/10 to test the suitability of the process. Bruckmann chose the design of the U.S.A. 5¢ Washington stamp of 1908 which was, however, for obvious reasons significantly altered. The primary changes are the crosshatching of the numerals of value, the diagonal hatching of the inscription "U.S. POSTAGE," straight lines from the four corners to the edge of the vignette, and two thin frame lines to enlarge the format. The modified design was reproduced in transparencies which were assembled on a glass base in the arrangement of the printing form (see also J. Sesar, *Archiv für Postgeschichte in Bayern 1956*, Nr. 2, p. 76). Individual subjects were then retouched, particularly in the upper right corner, but these secondary alterations were not done carefully, and brushmarks can be found outside of the frame on some subjects.

One large unit is known as a piece of $6 \times 10 = 60$ subjects in the collection of the Nuremberg postal museum. The left margin is 12 mm, the right 23 mm wide, and it contains the notation: "Diese Marke wurden bei Bruckmann lange vor den durch Emerich angeregten Versuchen hergestellt." (These stamps were produced by Bruckmann long before the trials suggested by Emerich [sic].) The unit contains two plate flaws, the 5th and 6th subjects of a row have a broken lower frame line, and some subjects of the first column have next to the right frame line parts of the thin mounting lines which were

Press trial proofs in photogravure Bruckman A.G., Munich



Bavaria MPr. 1

MPr. 1. Photogravure coil printing, dark brown, soft buff paper, no gum, imperforate.

not completely removed. Also, over much of the first column there is a paper crease caused by the poor quality of the soft, ungummed paper.

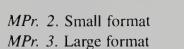
Other large units became known when William Hatton ("Basics & Beyond" in *Linn's Stamp News* of April 21, 1986) published pictures of two blocks of 24 and 42 subjects respectively and mentioned a large unit of 306 with columns of 51 subjects. *The United States Specialist (USS)* investigated these specimens and reported the findings, with various illustrations, including the unit of 306 subjects in the *USS* magazine of May 1987.

This large unit has on the right selvedge two pencil notations about 20 subjects apart of uncertain meaning and origin. The first in two lines "Papiere Bay. Marken versch. Tone." (papers [of] Bavarian stamps various colors) refers to the different colors used for the then-current issue of 1911 (Nos. 77–85). The second notation is the date of "10 Jan. 1912," the writing of which differs from the usual German custom in that the "1" is without an upward stroke and, more importantly, the day-numeral is without the required period ("10.").

Both notations appear to have been written not at the time and place of production and for the benefit of the printer but later, after the very large piece of webprinting found its way into private hands, and their "latin" script differs from the "German" script used for the notation on the Nuremberg unit. The "Washington"-head press proof did not originate in conjunction with the production of the requested sample at the beginning of 1912 but at an earlier time, because its motif could not be considered for submission and the design was not suitable to demonstrate the potential of the photogravure process.

The press proof submitted at the suggestion of Emmerich early 1912 was developed by Otto Naegele. A photographic vignette of the Prinz Regent was supplemented with a frame drawing (108×125 mm) for which the artist used the same date that appears on the current stamp issue. The design was produced in photogravure and printed on a sheet-fed press from cliche strips of four horizontal subjects in two sizes on a sheetlet (one row of the large size and two rows of the small size) on various papers without gum and perforation.

MPr. 2-3.



MPr. 4. Sheetlet 155×230 mm, 3pf each with same papers and colors.

A. ordinary white paper

a. red b. violet c. blue d. green

B. ordinary colored paper

a. violet, paper green b. dark green, paper gray green

C. watermaked paper

g. dark green a. brown e. blue buff paper, c. red f. green blue d. dark red b. orange k. green reddish paper, j. blue i. brown h. orange p. blue r. green bluish paper, l. brown n. red q. green blue m. sepia o. dark red w. dark green s. brown u. lilac brown green paper, t. red brown v. gray blue

After the death of the Prinz Regent in December 1912, a portrait of King Ludwig was used by Bruckmann for a new set of press proofs. The printing was done on a sheet-fed press (22 January 1913) from a form containing four values in rows of five subjects each with a vertical spacing of 28 mm.

Press proof, various papers, no gum, imperforate.

MPr. 5-8. 3, 5, 10, 20pf

MPr. 9. Large sheet $(200 \times 270 \text{ mm})$:

a. blue, ordinary paper; b. red, coated paper; c. brown, wmk. paper



MPr. 5-8.

Münchener Graphische Gesellschaft Pick & Co.

The company submitted on 18 September 1913 photogravure press proofs in sheets of 100 subjects on ordinary paper without gum; they are known imperforate (A) and perforated (B).

MPr. 10. a. black b. brown

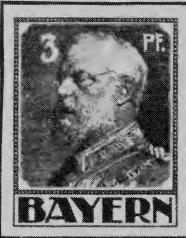


MPr. 10.

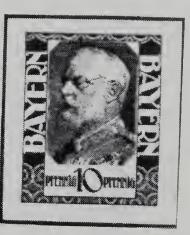
Press trial proofs in letterpress

The Munich printer Brend'amour, Simhard & Co. offered to produce the new stamp series in letterpress and submitted press proofs in a design developed by the painter Hoenich. The printing was done from single dies, block forms, and plates on ordinary paper without gum, imperforate or line perforation.









MPr. 11, 13-15.

MPr. 11. No value description, format 19×23.5 mm, plate printing, form with two cliche blocks of $10 \times 5 = 50$ subjects with horizontal gutter of 16 mm, line perf. $11\frac{1}{2}$ (10.11.1913).

a. brown b. red c. blue d. green

MPr. 12. As above, but format 17×22 mm, paper without gum, imperf.

a. brown b. red c. blue d. green

MPr. 13. As above, but with value description, imperf. (30.9.1913).

3pf, a. brown b. dark brown 10pf, a. red b. vermilion 5pf, green 20pf, blue

MPr. 14. BAYERN in top tablet, without gum, imperf.

5pf, a. brown b. red c. blue d. green

MPr. 15. BAYERN in left and right tablets, without gum, imperf.

10pf, a. brown b. red c. blue d. green

MPr. 16. Cliche strip of four with MPr. 11-11-14-15 two times on sheetlet c. 130×75 mm, with wide spacing, c. 15 mm.

a. brown b. red c. blue d. green

SAXONY

Sample of stamped envelope

The production of stamped envelopes was considered as early as 1850, probably based on newspaper reports about British machines which manufactured them. Local inquiries revealed that such a machine was available at the firm of Bartsch & Dankert, Leipsig, and the printer was requested to prepare samples, which he submitted in 1851, using a privately developed sample die. The postal administration forwarded the specimen to the Ministry of Finance and suggested that the design of the private die should be replaced by a design with a picture of the king; however, no decision was made at the time.

Embossed value imprint from private die in upper left, 125×90 mm, white paper.

MPr. 1. 3ngr a. yellow b. red violet c. blue gray d. light green



Saxony MPr. 1.

THURN AND TAXIS

Sample of stamped envelope

When the first envelopes were introduced in 1861, the printer of the postage stamps, Naumann of Frankfurt/M., tried to obtain the order for these as well. Efficiency samples were produced by using the ½sgr die and commercial envelopes of this time because the printer had no envelope machine available.

MPr. 1. Impression of value in upper right corner, without embossed seal on flap and corner overprint, white paper.

½ sgr green

WÜRTTEMBERG

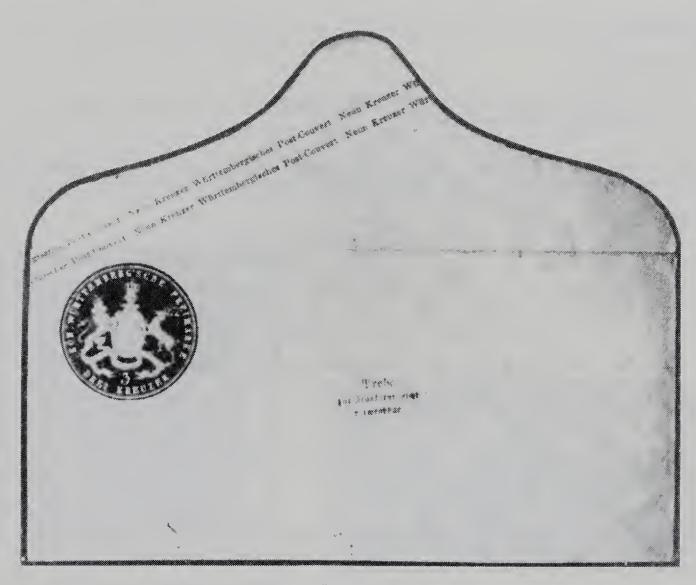
Samples of envelope sheets

The postal administration noted on 17 January 1862 that almost all German states had introduced franked envelopes, and it was suggested that similar items should be used in Württemberg. Before the government came to a decision, the paper manufacturer "Zum Bruderhaus" submitted samples of envelope sheets, 147×82 mm, with the firm's watermark, which could be folded in the manner of the Mulready letter sheets. One sheet is known with a horizontal black imprint "DREI KREUZER POST-COUVERT" in small type across the entire width of the sheet. Some sample sheets were later marked with the handstamp "Probe/zur Frankatur nicht/verwendbar" (proof not valid for postage).

- MPr. 1. Sheet without overprint, bluish white paper
- MPr. 2. Sheet with overprint, blue paper.

Samples of stamped envelopes

In 1858, four years prior to the issue of the first stamped envelopes, the printer W. Helfferich of Stuttgart submitted to the authority samples of stamped envelopes soliciting a production order for same. A privately designed coat-of-arms die as 3kr value was used and the corner overprint in two



Württemberg

different types displayed. Various formats and colors to a total of 17 varieties were produced. The proposal and particularly the design of the value stamp were not considered for an issue. The samples submitted to the authority were marked with a blue handstamp "Probe. . . ."

Stamped envelope sample 3kr with corner overprint "Neun Kr." in Roman type, different sizes.

MPr. 1. 148×112 mm, a. yellow b. wine red c. brown d. green

MPr. 2. 146×83 mm, a. yellow b. blue c. green

MPr. 3. 142×78 mm, a. yellow b. brown c. blue d. yellow green

MPr. 4. Size unknown (Zirker without details), yellow

Stamped envelope sample 3kr with corner overprint "Drei Kr." in Gothic type, different sizes.

MPr. 5. 148×78 mm, yellow

MPr. 6. 123×78 mm, a. yellow b. carmine c. light blue

MPr. 7. 146×58 mm, yellow

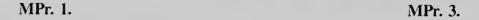
GERMANY

Press trial proofs

MPr. 1. "Reichstag" design, engraved (1894), printed by Reichsdruckerei Berlin, gummed paper, perforated with 24×13 holes: dark blue.

The press proofs had been prepared to commemorate the visit of members of the Imperial Diet to the state printing works in Berlin in 1894; they were mounted on a special presentation card with inscriptions.







RECEISORIOSEREI

STAHLDRUCK
STAHL

Top row, I. to r.—MPr. 2, 4, 5, 6 Bottom row, I. to r.—MPr. 7-10

- *MPr.* 2. "Germania" design, rotary letterpress coil printing (1910), printed by Reichsdruckerei Berlin, gummed paper, harrow perforation:
 - a. green b. red c. red/black

The design was used for trials of a new rotary press with harrow perforation for coil printing. The cylinder originally had a width of 11 fields with 22 small electrotype plates with $5\times2=10$ subjects which were arranged in two columns, on the left and right side of the cylinder, divided by a gutter space. A new cylinder with a width of 10 subjects was introduced in 1914 to permit the production of counter sheets. Accordingly, two types of harrow perforations with a length of 11 fields were in use, one with a width of 11 subjects (leaving, however, the gutter without perforation), the other with 10 subjects. The imperforate gutter is known with cylinder numbers (Figure 101), and right margin pieces exist with a three-digit sheet number (Figure 102).

Two sample strips of 125 subjects each of the 5pf-value Germany No. 82, handstamped with "Probe," were sent to the Bureau of Engraving and Printing at Washington, D.C. with a letter of June 28, 1911, providing details of the manufacturing process (courtesy of G. Brett).

MPr. 3. "RB" monogram with lathe work, letterpress coil printing (1910) by Reichsdruckerei Berlin: color unknown.

The design is reported to have been used for two-color rotary press trials (*Neues Handbuch der Briefmarkenkunde*, Berichte, April 1955, p. 107).

- MPr. 4. "von Stephan" design, steel engraving (c. 1928/32), printed by Reichsdruckerei Berlin:
 - a. blue/dark red brown, comb perf. and imperf.
 - b. blue/red brown, imperf.

The design was used for rotary printing with harrow perforation and flat plate printing, imperforate. The former is known in a margin strip of three with gutter in the middle and sheet counting number (9531) on the right selvedge, reading from top to bottom (Köhler auction, Wiesbaden 1974), while the latter are known in corner blocks with margins of approximately 15 mm.

- MPr. 5. "Hans Sachs" design, steel engraving (c. 1932), printed by Reichsdruckerei Berlin:
 - a. brown b. red

The design is known as flat plate printing with harrow perforation, which has extra holes on all four sheet margins.

- MPr. 6. "Richard Wagner" design, steel engraving (c. 1932), printed by Reichsdruckerei, comb perforation:
 - a. brown b. blue c. violet
- *MPr.* 7. "von Hindenburg" design (c. 1928/32), letterpress printing of unknown origin, imperforate: 15pf, red
- MPr. 8. "Richard Wagner" design (c. 1928/32), letterpress printing by Goebel, Darmstadt: lmk, a. blue, perf. b. green, imperf.
- Mpr. 9. "Furstenau" design (c. 1930), letterpress printing by Goebel, Darmstadt: lmk, blue/dark brown, imperf.
- MPr. 10. "Holstentor" design (c. 1930), letterpress printing by Goebel, Darmstadt: lmk, yellow brown/blue, imperf.



Fig. 101. Two-color printing with cylinder numbers on imperforate gutter (4 black, 7 red).

Fig. 102. One-color printing with sheet number on right margin.

Acknowledgements

Contributions were received from many collectors who provided pictures or made material available for examination, and their help is much appreciated. I am grateful to W. Wenten for assisting in the translation and providing many valuable suggestions, to G. Brett who kept me on the right track, to F. Bachenheimer, H. Grobe, D. Geyersberger, Dr. Widenmann, H. Tafel, H. Winkler, Infla-Berlin, Verein der Deutschlandsammler, to one who shall be nameless here by his own request, for their help, and to H. Kipping who with patience and skill also furnished photographs.

Special thanks are due to W. Stoessel of the Postwertzeichen-Archiv Bonn; R. Norby and J. Geraci of the National Philatelic Collection, Smithsonian Institution, Washington, D.C.; and H. Thiel of the Postal Museum Nuremberg, for the ever-generous support provided. Appreciation is also gratefully extended to O. Goehrke of the Berliner Ganzsachen Sammler-Verein, to O. Gleixner of the Stadtbibliothek Munich, and to K. Grave of the Postmuseum Berlin, for making valuable literature available.

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H. Kipping: 12, 34

National Philatelic Collection, Smithsonian Institution: 11 a, b, e, 21, 24, 32, 33, 45, 46, 87 (photo R. Strauss),

89, 97 H. Tafel: 76

Dr. G. Widenmann: 98, 99 H. Winkler: 91, 93, 97 b

G. Zenker: 20 a

Auction houses:

Corinphila, Zurich 1979: 96 b U. Felzmann, Düsseldorf 1986: 96 c H. Grobe, Hannover: 60

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(Concluded)

Former ABNCo. President Now at Wisconsin Printing Firm

Calvin W. Aurand, Jr., president of the American Bank Note Co. at the time of the sale of its archive collages and panels in 1988, left the firm before its proposed acquisition by U.S. Bank Note and this year became chairman and chief executive officer of the Banta Corporation of Menasha, Wis. Banta is a major printing and graphic arts company.

Lopez Collection of 1869 Essays & Proofs at Schiff Auction

Jacques Schiff has announced that he will begin the dispersal of the famed Fred Lopez 1869 issue collection at his December 1989 Elite Auction to be held at World Stamp Expo in Washington. Because of the size of the collection, which embraces the entire range of the 1869 issue including stamps, inverts and covers in addition to a fantastic array of essays, proofs and collateral material, it will appear in subsequent Schiff auctions also.

The essay section received a large vermeil at AMERIPEX, one of the few occasions it was publicly displayed, although Mr. Lopez did present frequent slide presentations of his gems at stamp shows. It is probably safe to say that no assemblage of 1869 essays and proofs has ever approached this collection in scope and condition.

The Lopez 1869 Collection auction catalogs with prices realized are available for \$5.00 for Jacques Schiff, Jr., Inc., 195 Main St., Ridgefield Park, NJ 07660-1696.

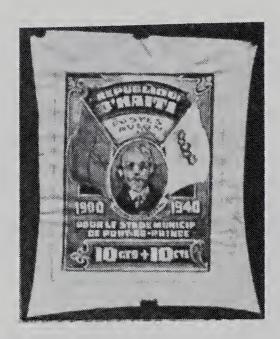


Fig. 1. Artist's sketch of proposed stamps.







Fig. 2. Issued 10+10 centimes regular postage stamp, Scott B1 (left).

Fig. 3. Issued 60+40 and 1.25+60 airmail postage values, Scott CB-2 (right).

Haiti's First Semipostal Issue—1939

by F. BURTON SELLERS

UCH has already been written about the colorful first semipostal stamps of Haiti, as they are popular with thematic and topical collectors as well as Haiti specialists. Intended to raise money for a municipal sports stadium in Port Au Prince, the three stamps were first released on October 3, 1939, and initial sales and first day usage were significant. Various authors (see bibliography) have reported how subsequent sales languished and many remainders were destroyed. The project actually resulted in a net loss for the stadium fund after the cost of producing the stamps was met.

Since these facts have already been well chronicled, it is the primary purpose of this article to expose some information about the essay and proof aspects of this issue which have not previously been reported. The popularity of the stamps themselves can be attributed to their portrayal of Baron



Fig. 4. Trial color proof (essay?) in green.

Pierre de Coubertin, the founder of the modern Olympics, the first usage ever on stamps of the fivering Olympic symbol, and the bright colors and appealing design of the stamps.

Illustrated as Figure 1 is an artist's sketch of the 10 centimes + 10 centimes regular postage value. The drawing is in issued stamp size, on a thin tissue-like paper and in approximately the colors of the issued stamp. A comparison with Figure 2, the issued stamp, shows the close resemblance between the artist's sketch and the finished product. Like so many artist's sketches made by American Bank Note Company personnel, this sketch afforded several choices of ornamentation that the die engraver might follow in the final design. Note the different treatment of the two ends of the box that encloses the denomination at the bottom of the stamp. Similarly, choices are offered at the top corners of the stamp. In the final design the engraver chose to finish the bottom box almost identically to the left side of the artist's rendition, but used the tops of the flag staffs as termini at the upper corners. The sketch shows "Postes Avion" at the center above the portrait, which was used for the 60 centimes + 40 centimes and 1.25 gourdes + 60 centimes airmail values shown in Figure 3. Only the word "Postes" was used for the regular postage value of Figure 2. Note the pencil notation reading up at right, "Accepted."

The finished stamps were printed on unwatermarked wove paper in sheets of $50 (10 \times 5)$ and were perforated 12. They are listed in the Scott catalog as B1 and CB1-2. The flag at left is one of two versions of the Haitian flag with blue and red stripes. The usual Haitian flag has the coat of arms of the country included in a box at the center of the flag. The flag at right displays the five-ring Olympic





Fig. 5. Die Proof 60+40 centimes value in issued color.

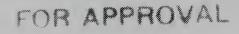
Fig. 6. Die Proof 10+10 centimes value in issued color.



Fig. 7. Die Proof 1.25+60 centimes value in issued color.

symbol in the five Olympic colors. These flags were printed typographically in a separate operation with generally excellent registry.

A rather unusual die proof is illustrated as Figure 4. Although it carries the die number 79913, it does not have the imprint at the immediate bottom of the stamp that characterizes most ABN die proofs. Instead, the ABN legend is shown separately and in larger type than used on the finished die. The flags are omitted, as is the denomination of value. Color of the proof is green, a color not used for any of the finished stamps. Perhaps this proof should be classified as a progress color proof or essay. Since it bears a separate die number, it was not subsequently completed as a die for one of the issued airmail values.





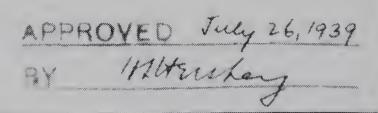


Fig. 8. "For Approval" imperforate proof.

The die proofs, finished except for the flags, in the issued colors are shown in Figures 5, 6, and 7 for the 60+40, 10+10 and 1.25+60 values, numbered 79915, -16 and -17, respectively. These all bear the normal-sized ABN inscription at bottom. The author has seen a few more of these die proofs without flags, so several sets were apparently produced, but has never seen another proof similar to that of Figure 4, nor a completed proof with flags included.

About two years ago, a lot of Haiti proofs, most of ABN origin, was offered at auction by one of the large East Coast firms. Suspecting that there would be too much duplication of the author's collection to warrant purchase of the lot, the author requested photocopies of the lot before bidding. To the author's surprise the lot included inter alia a set of what appeared to be finished proofs of the three stamps, which included the flags and ABN inscriptions at the bottom, but lacked the die numbers. Each, like that of Figure 8, was stamped at the top "For Approval" and bore the approval date of July 26, 1939 and the signature of H.L. Hershey, a name known to the author as having appeared on earlier ABN die proofs. Since these appeared to be different than proofs already in the collection, a generous bid was submitted and the lot happily obtained.

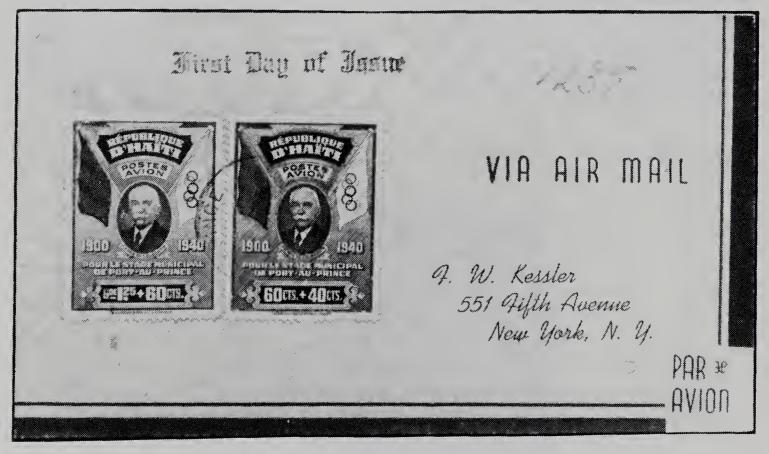


Fig. 9. First day cover airmail postage values.

To the author's great surprise, these items turned out to be imperforate copies of the finished stamps, fully gummed and each attached by the gum at the top to a heavy card and with a tissue cover of the same size as the card to protect the stamp. This is the only treatment of this type noted by the author among the hundreds of ABN proofs in the collection. It is not possible to determine whether each of these three "stamps" is a single copy struck from the respective dies, or whether they were cut from full sheets struck from the finished plates of 50 stamps. Since they were prepared "For Approval," the author is inclined to believe that they are copies struck from the original dies and "For Approval" before the full printing plates were made. Their presence on gummed paper is a puzzler, but no other imperforate copies of these stamps have ever been recorded, which would probably have occurred if full sheets on gummed paper had been printed and not perforated. Reader comment is invited. Whatever they may be, to this date, at least, they are unique, and among the most serendipitous acquisitions in the author's collection.

Considering the fact that far fewer than ten thousand copies of each of the stamps exist, and that they are popular with sport and Olympic thematic collectors, the current catalog values are surpris-

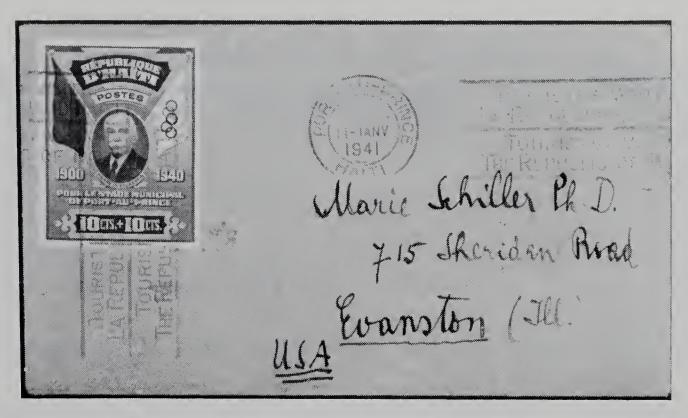


Fig. 10. Commercial cover 10 centimes boat mail rate to the U.S.

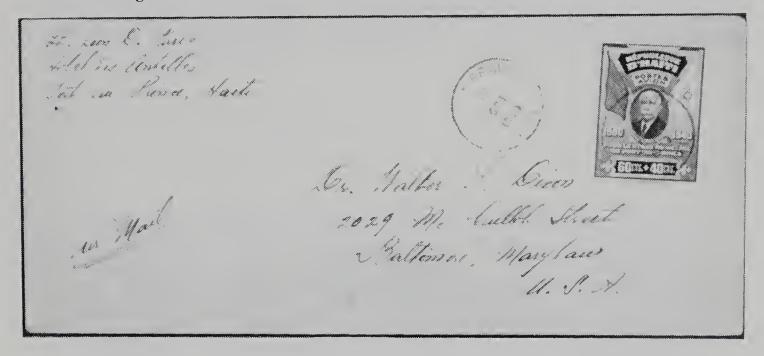


Fig. 11. Commercial cover 60 centimes airmail rate to the U.S.

ingly low. The stamps are popular auction items in unused sets, but used copies are seldom found and then usually with first day cancels. First day covers like that shown in Figure 9 are not scarce but are uncommon. Covers showing contemporary commercial usage are very scarce. One such shows the 10+10 centimes regular postage value properly used to pay the boat mail rate in 1941 to the U.S. The cover in Figure 11 is a very uncommon commercial usage of the 60+40 centimes airmail stamp to pay the correct 60 centimes airmail rate to the U.S. in 1939. All illustrated items are from the author's collection.

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- 2) Sellers, F.B. "Haitian Semipostal Issue of 1939," Western Stamp Collector, Vol. 21, No. 49, January 22, 1957.
- 3) Wasserman, Harold. "Solved: The Case of the Handsome Wallflower," *Journal of Sports Philately*, Vol. 7, Nos. 11–12, July–Aug. 1968.
- 4) Ibid., "Haitian Olympic Set of 1939," Mekeel's Weekly Stamp News, Vol. 42, No. 20, July 7, 1969.

Gene Hessler's New "Bond" Book Available

Gene Hessler has completed the third volume of his trilogy of United States paper money reference books with the publication of *An Illustrated History of U.S. Loans*, 1775–1898. He spent 15 years of tedious research on this newest work which chronicles United States loans from "the shot heard round the world" to the cry of "Remember the *Maine*." Most of these loans generated beautiful documents, some of which circulated as currency.

In this book, students of graphic art, history and numismatics will find an illustrated development of fiscal engraving; many of its illustrations are being published for the first time. Although most collectors will certainly never assemble a large holding of this material, there are many ways in which they will find this volume useful. In spite of rarity, it is remarkable that on occasion a few pieces are available on the market. Auction catalogs for the Memphis paper money shows demonstrate this fact. Now collectors will have a reference to use for this material.

Many of the issues which are described and illustrated for the first time relate directly to the more common, circulating issues which are avidly collected. The information in the book, then, is extremely useful in putting the more common notes in context.

One of Hessler's personal specialties is studying engravers and engravings. The book amply demonstrates this fact with fascinating information. For example, one of the Spanish-American War bonds includes a vignette by painter, muralist and engraver Walter Shirlaw, whose paintings can be seen in the Library of Congress. Shirlaw also designed the \$5 silver certificate of 1896. In addition, Gilbert Stuart's famous *Lansdown Portrait of Washington* and James Barton Longacre's portrait of Benjamin Franklin are just a few classic paintings which were adapted as engravings for some of the illustrated fiscal items.

The first domestic loan for 6,000 pounds sterling (\$30,000) to purchase gunpowder was made on 3 June 1775. The ornamental designs for some of the certificates that followed were made by Renaissance-man and signer of the Declaration of Independence, Francis Hopkinson. The certificates for the first foreign loan were printed by Benjamin Franklin while he was in France. The final loan to be documented was for \$200,000,000.

Author Hessler consulted with collectors around the world in assembling the information for this landmark volume. He conducted extensive research in the bureaus and departments of the U.S. Treasury in Washington D.C. He found information and material for illustration which has evaded detection for generations. In some cases he was able to obtain studio quality photographs; in other cases he had to take photographs by hand while crouched between dimly lit mountains of musty documents.

The horizontally-arranged book has been designed to accentuate the beauty of the historic documents which are its basis. Its extensive bibliography will be helpful to both the casual reader and the serious student. Also, an American Bank Note Company steel engraving is bound into each copy to demonstrate the beauty of the engraver's art.

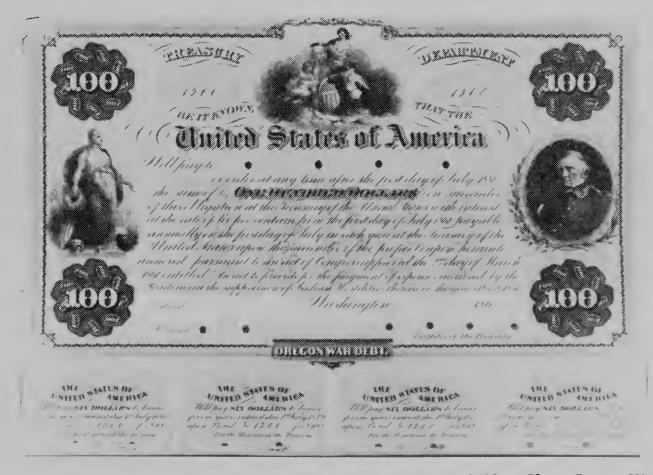
The other two volumes of the Hessler triology—Comprehensive Catalog of U.S. Paper Money and U.S. Essay, Proof and Specimen Notes—were published in 1973 and 1978, respectively. The Comp Catalog, famous among collectors for the detailed information which it provides about historic notes (other catalogs simply list the notes), is now in its fourth edition. The Essay, Proof volume remains unique in the paper money field after 10 years. Hessler received four major awards from the numismatic community for these two books.

Approximately a hundred of his articles have appeared in national, international, and foreign publications. He is the editor of *Paper Money*, the journal of the Society of Paper Money Collectors, and served as curator of the Chase Manhattan Bank Money Museum in New York City and the Mercantile Museum in St. Louis. For most of his life, however, Mr. Hessler worked as a professional musician.

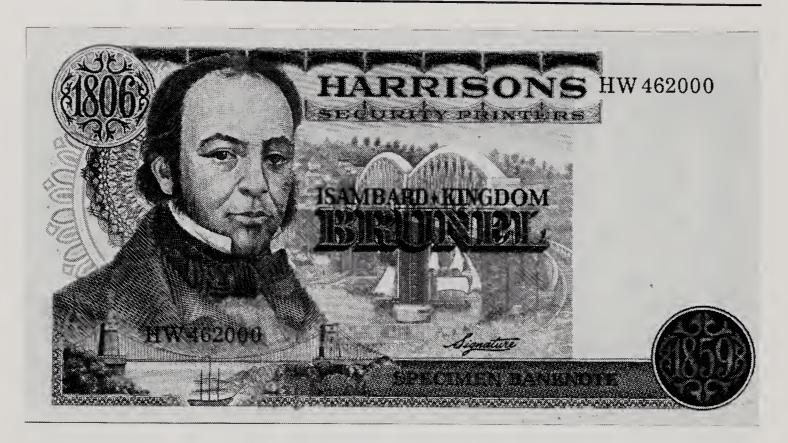
Fewer than a thousand copies of the new 400-page hardbound book were printed. The price is \$35.00 plus \$2.50 postage and handling, available from the BNR Press, 132 E. Second St., Port Clinton, OH 43452, or the author at P.O. Box 8147, St. Louis, MO 63156.



Typical of the bonds described in Hessler's book—with Hamilton vignette engraved by Charles Burt and the "Agriculture-Forestry" figures designed by Walter Shirlaw and engraved by Charles Schlecht.



Vignette I of "Standing Liberty" or "Columbia" as described in *Journal* 182, p. 52, on Oregon War Debt bond along with portrait of Winfield Scott by Alfred Jones. "Columbia" was also used on two-year, \$1,000 treasury notes (2 March 1861) and \$5,000 registered bonds authorized by Acts of 17 July and 5 August 1861.



Front of the Harrison's specimen note.



Back of the Harrison's specimen note.

Harrison's Specimen Bank Note

Harrison & Sons Ltd. of Great Britain, the well-known stamp printers, have for a long time printed recess stamps as manufactured on one unit of their "Jumelle" press (two parallel lines of multicolor photogravure print units plus one recess unit). This press has been used for such items as the British Naval Heroes set of 1982, the 1980 London International Stamp Exhibition single and sheetlets (this is the brown stamp which turned a pretty shade of green when held in front of a fire), etc. Now Harrison's have started in the bank note printing business.

Edgar Lewy has furnished us with one of their specimen bank notes, described as follows and illustrated here courtesy of Mr. Lewy:

Front: portrait of the Victorian engineer I.K. Brunel, his railway bridge over the river Tamar on the Great Western Railway between Devon and Cornwall, and his Suspension Bridge over the Avon Gorge at Bristol.

Back: Brunel, full length (detail from a famous picture showing him with the giant anchor chains from his ship *Great Eastern*; this background has been removed), and his paddle steamers *Great Eastern* and *Great Western*, at the time the largest in the world.

According to Edgar, no name of a designer or engraver is given; it might be Matthews who designed the Great Britain castles high value stamps released in 1988. All notes are numbered HW (Harrison's High Wycombe) 462000, and they exist in three color schemes in multicolor—figures, ships, and lettering in brown recess; the same from a blue recess plate; the third with variations in the lithographed background color.

Edgar advises that EPS members can obtain a sample by sending a five dollar bill to Mr. Moutrey at Harrison & Sons Ltd., Security Print Division, Coates Lane, High Wycombe, Bucks, England.

Harrison's overprinted this specimen note to honor the April 1989 convention of the International Banknote Society held in Maastricht, the Netherlands, with the title and date of the meeting.

Destroying Old Postal Card Plates

(Concluded from Page 110)

Everything seemed to be resolved, except for one thing. A major problem arose when a copy of W.P. White's letter to Postmaster General Hitchcock got to the head of the Government Printing Office.

At that point all of the previous agreements were off. In April 1911, the postal card agent advised postal service headquarters that "when the Public Printer's attention was called to Mr. White's recommendation he was somewhat surprised and stated that there are ample facilities at the Government Printing Office for completely destroying these plates. He has requested that when it again becomes necessary to destroy any plates of this kind he be permitted to personally direct the destruction of them. He seems confident that he can satisfy representatives of the Treasury and Post Office Departments that a complete destruction of electrotype plates can be accomplished at the Government Printing Office."

That is exactly what happened. A special four-man committee was assigned to witness the destruction of postal card plates on December 30, 1911, at the Government Printing Office. Zantzinger, who later became the Chief Inspector of the Post Office Department, was one of the members of that committee. However, this method of destruction appears to have been a one-time-thing. By 1913, postal card plates were once again being destroyed at the Washington Navy Yard, along with other unserviceable postage stamp plates, dies and rolls.

(From the NPC Newsletter, Vol. 1, No. 1, April–June 1989; quarterly publication of the National Philatelic Collection)

Notes from

The Golden Age of Essay/Proof Ollecting

(reprinted from Journal No. 19, July 1948)

The Lost Mandel Manuscript on U.S. Essays and Proofs

by CLARENCE W. BRAZER

HROUGH the kindness of L.C. Ernst we are fortunate in being able to publish a 1911 letter from the late Edward H. Mason, at that time the foremost collector of U.S. essays and proofs in this country. His catalogs of U.S. Essays and Proofs were then being serially published in the *Philatelic Gazette* edited by the late J. Murray Bartels. Until the revision of the laws and regulations permitting stamp illustrations occurred about 1940, Mason's Catalogs were the most complete available and were necessary for U.S. essay and proof collectors, and his Catalog of U.S. Envelope Essays and Proofs is still the only guide.

November 11, 1911

L. C. Ernst Esq. 402 Larch St., Scranton, Pa.

Dear Mr. Ernst:

I thank you very much for your letter of 7th inst. and your interest in my little article in the GAZETTE; I hope others interested in proofs may be equally kind and perhaps some day some one will write up a better list.

My article was prepared rather hastily; I had attempted to make up a list of my collection for a possible purchaser and Mr. Bartels saw it; when Mr. Randall asked for it for publication I told him I could not possibly find time to write exhaustively on the subject but that if my list would start up interest, it was at his disposal.

I am only too glad to have it criticized or additions suggested.

The "Sample" and "Sample A" stamps are unquestionably American B. N. Co. designs and execution and are identical with those named by Mr. Luff; some apparently different shades may be more in the paper than in the impression.

I have never seen or heard of any proofs claimed to be from plates used for the reprints of 1875; in the absence of the tests of "paper" and clipped perforations, I think it would be impracticable to identify them, except by the plate numbers where new plates were made up; if you are fortunate enough to see blocks or strips bearing the plate number it would be well to look; since receiving your letter I have been wondering whether I could make anything out of the size of the cards bearing die impressions; it is my impression that the large card was used for the color adopted and the small card for trial colors; I once attempted to distinguish between them but gave it up; I will make another try when I can find time, but I doubt if I can establish anything.

Mr. Mandell [sic] used to call on me when in Boston to testify in the U. S. Court and would bring on a large package of his duplicates and while waiting to be called, would fill into my collection anything that he thought I should have to make my collection second only to his; if there had been proofs of the reprints, it seems as though he must have had some and given them to me; he never said anything about proofs of the reprints.

Mr. Mandell [sic] made many notes on proofs and essays but not being able to get permission from the Government to show designs, laid aside his manuscript and it has never been found; it is promised to me if it should come to light and is likely to prove of value, for of course he was qualified to distinguish printings.

The printer would naturally try his plates before printing, but unless he was directed to print proofs, he would naturally try his plates on waste paper and throw away his trial impressions; I had a great many blocks showing plate numbers in my collection of postage stamps now sold and broken up and some of them may have been from the new plates, though I am quite sure all were on regular stamp paper and not on any proof paper! I am not fortunate enough to possess any blocks of proofs showing plate numbers.

If I get any light on this question I will let you know and hope that you will advise me of discoveries.

If you are in this vicinity, call at my office; my collections are here and they say I always find time to show them.

Yours truly

Edward H. Mason

The discussion in Mason's letter about proofs of the 1875 special printing, reprint and reissue stamps is interesting. This author does not believe that any die proofs were then printed as a color guide to the stamp printer, but I do believe that sheets of cardboard proofs were printed of each of these stamps, for approval of the color prior to special printing of the stamps, both for the 1875 hard papers and 1880 soft papers. After careful comparison with the genuine stamps in the Luff Reference Collection I have been able to match card proofs of most of the 1873 to 1883 postage special printings in these colors as nearly as the ink on cardboard can match the ink on stamp paper, when gummed. My belief is that these card proofs probably came from the color record proof sheets loaned John Luff by Henry G. Mandel while Luff was writing his book on *The Postage Stamps of the United States* published in 1902. All these proof sheets are said to have belonged to Mandel and after his death in 1902 were sold by J.W. Scott and H.C. Morgenthau.

Luff's book is confined to U.S. stamps and makes no mention of proofs, or essays, though he no doubt obtained much information from the plate proofs as to plate numbers, imprints, size of the plates and probably as to colors of issue. No doubt Luff left the proofs to be covered by the book that Mandel was then writing on U.S. essays and proofs, as we are told in this most interesting letter by Mason. It is a great pity that Mandel's manuscript "has never been found." He was the one who had available all the inside information from the National, Continental and American bank note company files, with apparent approval of the then President James Macdonough to publish it. His friendship with most of the designers and engravers then living made their personal information available to him, which with his great collection later sold to the Earl of Crawford should have laid the foundation for a history of the inception and birth of U.S. stamps through the essays and proofs. Can any reader help to trace Mandel's manuscript? It should provide the most valuable record and ease the deep research now required to dig up these facts fifty years later.

Further Uses of the "Standing Liberty/Columbia" Vignette

Gene Hessler has pointed out still more uses of this type vignette described in *Journal* 182, pp. 51–58. Vignette I is described in the caption of the illustrations in the review of his book herein and also appears on the Interest Bearing Note H1393h \$1,000, by the Act of 2 March 1861 and the Confederate \$100 note of 6 June 1861.

The Vignette III inscribed "Svea" is used on Sweden's Stockholms Enskilda Bank issue of 1876, Pick S512, which, oddly enough, in the catalog illustration shows a perforated inscription "SPECI-MEN/B.W. & Co./LONDON. How did a National Bank Note vignette get there?

Secretary's Report

by Barbara R. Mueller, Promotional Secretary 225 S. Fischer Ave., Jefferson, WI 53549

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- 1744 Brody, Roger S., 2053 Arrowwood Dr., Westfield, NJ 07090 (U.S., Bermuda)
- 1745 Marasse, Henry F., M.D., 310 Pea Pond Rd., Katonah, NY 10536 (U.S. 19th century essays & proofs)
- 1746 Goldberg, Lawrence M., 3436 N. Kennicott, Suite 330, Arlington Heights, IL 60004-1432 (St. Helena, East Africa)
- 1747 Bisordi, Raymond L., P.O. Box 7547, Burbank, CA 91510-7547 (obsolete bank notes)
- 1748 Silverman, Leon, 48 Mamaroneck Ave., Suite 4, White Plains, NY 10601 (U.S.)

Deceased

993 Jackson, Dr. Glenn

1672 Warm, Harvey R.

Change of Address

- 1725 Adams, Francis, to P.O. Box 24308, San Diego, CA 92124
- 682 Capossela, Fred L., to Villa Del Ray, 8825 Baseline Rd., Rancho Cucamonga, CA 91730
- 1248 McHenry, Gordon, to Box 117, Osprey, FL 34229
- 1719 Zell, Louis E., to 18010 134th Dr., Sun City West, AZ 85375
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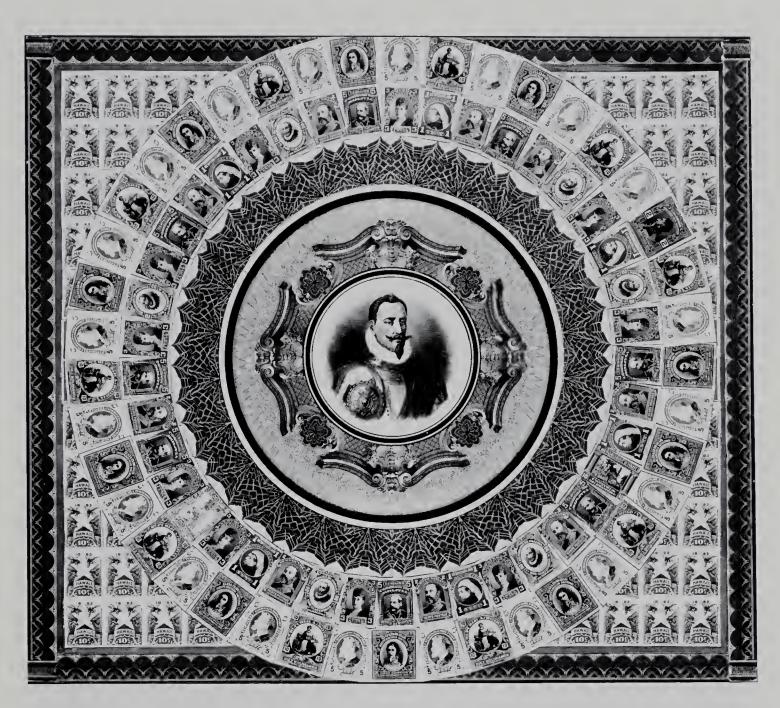
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The collage offered by Superb Auctions.

Unreported American Bank Note Co. Proof Collage Shows Up at Auction

by BARBARA R. MUELLER

N SEPT. 28, 1988, the American Bank Note Co. sold at a Christie's auction 41 lots of so-called "proof collages" in albums and giant picture frames which it had in its archives for many years. (See *Journal* No. 178, pp. 74–85.) Now comes an auction catalog from Superb Auctions of Torrance California for its Sept. 22, 1989 sale of the second portion of the Pat and Ed Siskin U.S. Washington-Franklin issue collection, along with literature from their library as well as that of the late John Pope and miscellaneous other lots. One of these, no. 982, is described as follows: "Unique American Bank Note Company Proof Collage—This collage was made sometime before the Turn of the Century by apprentices in the American Bank Note Companies art school. The

Proofs were cut to shape to fit within the decorative borders and around the vignette. The central portrait of Pedro Valdivia is surrounded by beautiful and highly detailed engine turned art work. The outer border of Proofs include 45 full or partial examples of the 1893 Hawaii 10c Yellow Green. The circle around the central portrait contains Proofs from Peru, Bolivia, Colombia, Panama, Newfoundland, and Haiti—these Proofs total 82. In a New York auction sale last year, a selection of similar collages averaged \$8500-\$9500 each, a beautiful and unique item, estimated cash value \$5,000 to \$10,000." (Spelling, punctuation, etc., from the auctioneer's description.)

This collage is not arranged vertically as most of the others, but horizontally. Perhaps it resembles lot 443 in the Christie's sale which was not illustrated but described as follows (selling for \$11,000):

PROOFS MOUNTED ON CANVAS (UNFRAMED)

The central vignette is a portrait of Pedro Valdivia, surrounded by a circle of 82 stamp proofs, representing the countries of Bolivia, Colombia, Hawaii, Newfoundland and Peru.

There are eight additional portrait vignettes, forming inner and outer rectangular frames. Over 650 complete stamp proofs (approximately 100 have become unmounted and are contained in a separate envelope) and additional portions of proofs fill in the composition. The countries represented are Argentina, Bolivia, Brazil, Canada (including Decimal issues and Jubilee issue through the \$5.00), Chile, Colombia, Costa Rica, Cuba, China, Dominican Republic, Guatemala, Hawaii, Newfoundland, New Brunswick, Nicaragua, Panama, Peru, Venezeula, and the United States. Of the latter, there are several Columbian 1c-\$5.00 values, including two shades of the 5c—the normal issued color and a trial color in Dark Grayish Black (two).

Due to the condition of the composition, it is offered as a group of stamp proofs. A photograph of the composition in its original state accompanies the lot, which would enable the successful bidder to restore it to its original appearance. Est. \$2,500–3,500.

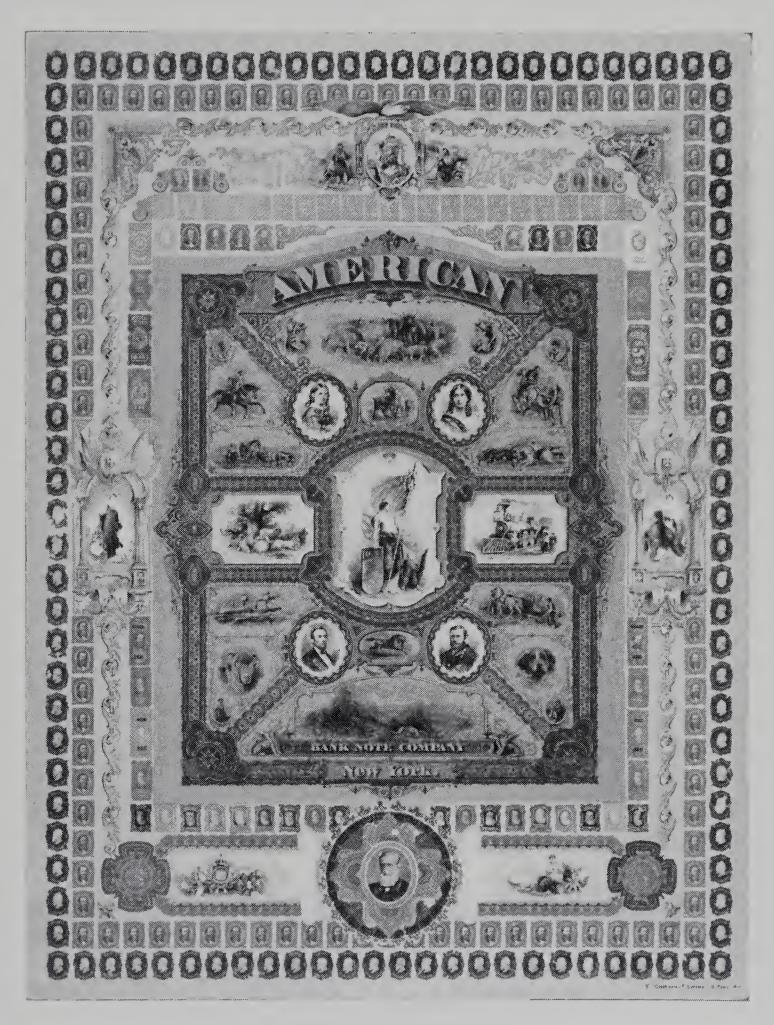
A Similar Brazilian ABNCo. Collage

Obviously, there are more of these collages extant than those which were in ABNCo. archives and sold in 1988. There is the display frame created for an Australian exhibition shown on page 81 of *Journal* 178 and the Brazilian item alluded to on that same page. This was shown on the cover of the July–September 1987 issue of *Bull's Eyes*, journal of the Brazil Philatelic Association, William Kriebel, editor. It featured Brazilian stamps and vignettes of Dom Pedro, Lincoln, General Grant, animals, females, a train, etc.

According to Mr. Kriebel, "The cover illustration is reproduced at the same size from a folded (four-page) souvenir card issued in 1952 for the 2nd National Philatelic Exposition in São Paulo. The illustration, obviously reduced from the original, is described on the card as an item presented to Snr. F.J. d'Almeida by Dom Pedro."

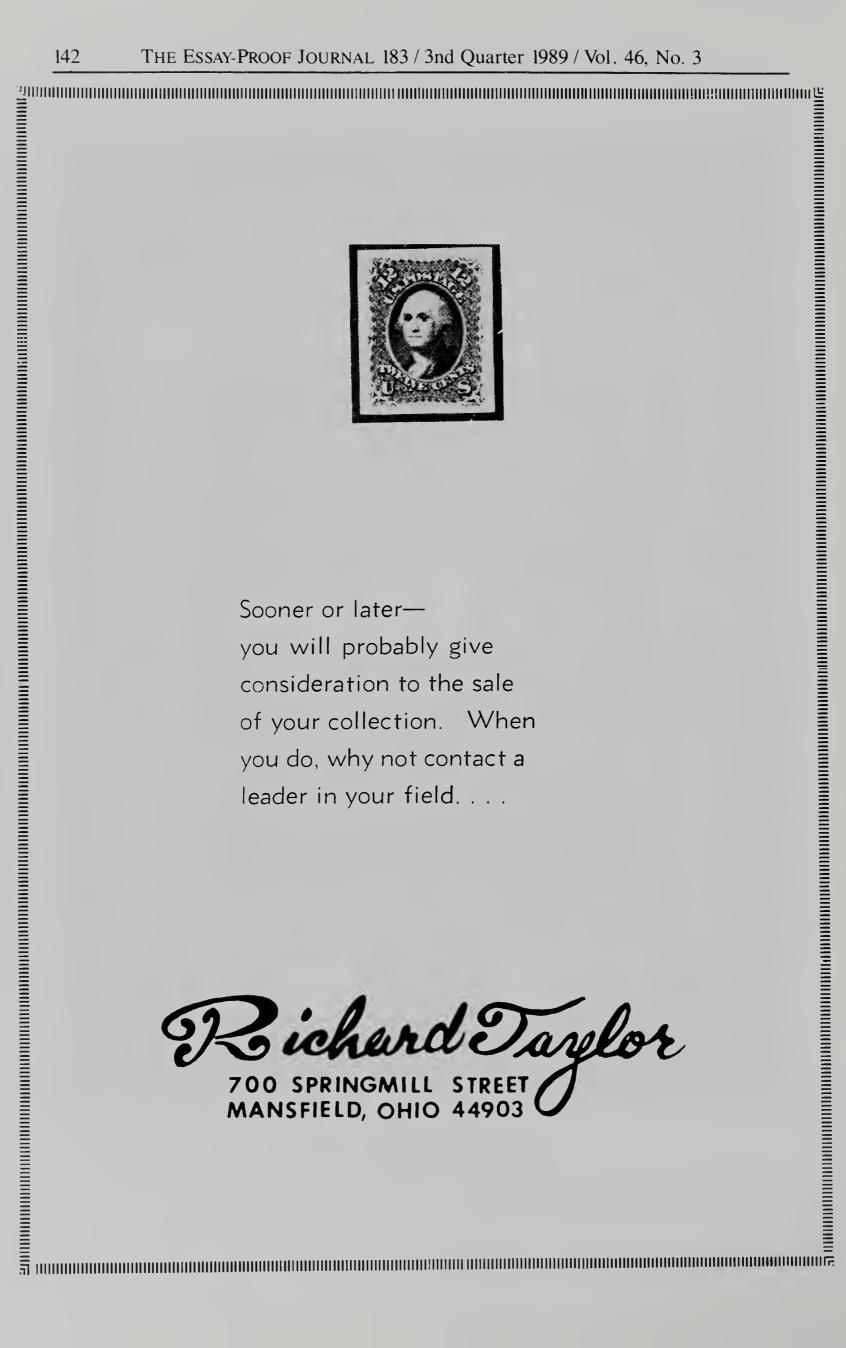
Now, from the Dr. Glenn Jackson archives comes an actual copy of the card mentioned by Mr. Kriebel and shown here. The center panel is brown and black. The outer border of Brazil Scott type A9 is black, the inner border of type A7, blue. Immediately framing the center panel are strips of various colored Dom Pedro issues and what seem to be various fiscals. Dom Pedro appears at the bottom center against a pink and brown lathework pattern. This lithographed reproduction is very blurry. The original in intaglio with actual proofs must be outstanding.

Incidentally, the July/August 1989 issue of *Paper Money* contains a useful article by Gene Hessler on "Looking Closely At Portraits of Dom Pedro II" with information on the reversal of his portrait by American Bank Note engravers and the use of his photograph facing both right and left, as seen also on this collage.



The collage on the Brazilian souvenir.





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